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The ART NEWS

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CHINESE ROOM IN THE FIFTH AVENUE RESIDENCE OF MR. AND MRS. THOMAS A. TWOMEY

The effective use of Chinese porcelains of the K'ang Hsi, Ming, Ch'ien Lung and Yung Cheng periods is revealed in this interior which was arranged by Mr. T. E. Cody. A group of K'ang Hsi porcelains will be found on page 10 of this issue.

OCTOBER 19, 1935

PRICE 25 CENTS



"VEIL OF MYSTERY"

By HOVSEP PUSHMAN

Veil of Mystery has recently been completed. It has never been placed on exhibition and will be included in Mr. Pushman's one-man exhibition opening at the Fifth Avenue Galleries of the Grand Central Art Galleries, 1 East 51st Street, New York City, on November 4th.

EXHIBITIONS

15 Vanderbilt Avenue

Oct. 22nd to 26th The work of Fellows of the Tiffany Foundation (summer season 1935).

Until Oct. 30th Watercolors and graphics by Saul Raskin.

Until Nov. 1st Group of etchings of trees, and Charleston, by Alfred Hutty, especially assembled by the artist.

Fifth Avenue Galleries

Nov. 4th to 16th Paintings by Hovsep Pushman.

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The ART NEWS

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S. W. Frankel, President

VOL. XXXIV

NEW YORK, OCTOBER 19, 1935

NO. 3 WEEKLY

1935 International Now in Progress Lists Its Awards

**First Prize to Spanish Painter;
Burchfield and Mattson Win
the Second and Third Awards
in Carnegie Show**

PITTSBURGH.—A young Spanish artist, Hipolito Hidalgo de Caviedes of Madrid, won First Prize of \$1000 in the 1935 Carnegie Institute International Exhibition of Paintings, which opened at Pittsburgh on October 17. The prize-winning picture, reproduced on this page, is entitled "Elvira and Tiberio." The Second Prize of \$600 was awarded to the well-known American artist, Charles E. Burchfield, for his "The Shed in the Swamp." Third Prize of \$500 went to Henry Mattson of Woodstock, New York, for his painting "Deep Water."

First Honorable Mention, which carries a prize of \$400, was awarded to Albert Saverys of Belgium for "Still Life." Second Honorable Mention with a prize of \$300 went to Candido Portinari, a Brazilian, for his painting "Coffee." Per Deberitz of Oslo, Norway, was given Third Honorable Mention with a prize of \$200 for "Sun and Sea," while the Fourth Honorable Mention with a prize of \$100 went to Sergius Pauser of Vienna for "Austrian Landscape."

The Allegheny County Garden Club Prize of \$300, offered by the Garden Club of Allegheny County for the best paintings of flowers or a garden, was awarded to the distinguished French artist, Maurice de Vlaminck, for his painting entitled "Flowers."

This year the Carnegie Institute returned to its former practice of a Jury of Award composed entirely of artists. Members of the Jury were Alexander Brook, John Steuart Curry, Colin Gill, Jonas Lie, Henrik Lund and Isidore Opsomer. Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, was the chairman of the Jury, which met in Pittsburgh on September 25 and 26.

More nations are represented in this year's International than ever before in its history, twenty-one countries having contributed groups of paintings. Argentina, Brazil, Chile and Mexico are represented for the first time. The complete roster of nations contributing to the exhibition is as follows: United States, Great Britain, France, Spain, Italy, Germany, Belgium, Holland, Switzerland, Austria, Hungary, Argentina, Chile, Brazil, Mexico, Canada, Norway, Sweden, Poland, Czechoslovakia, and the Union of Soviet Socialist Republics.

Of the 365 paintings in the current International, 278 are by foreign and eighty-seven by American artists. The Americans have sent one work each and 247 foreign artists account for the others. The unprecedented number of ninety-three new painters are making their initial appearance in a Carnegie International, while this show marks the last representation in an International of Childe Hassam and Max Liebermann, who have recently died.

Hipolito Hidalgo de Caviedes, the Spanish artist who was awarded First

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"ELVIRA AND TIBERIO"

By HIPOLITO HIDALGO DE CAVIEDES

Awarded first prize in the 1935 Carnegie International Exhibition of Paintings which opened in Pittsburgh this week.

Mellon Gives Ten Million to Found National Gallery With His Magnificent Art Collection as the Nucleus

PITTSBURGH.—A National Gallery of Art is now assured for our capital city by the recent disclosure that Andrew W. Mellon has given more than \$10,000,000 for its construction. The establishment of this fund, together with the large group of paintings turned over by the financier to the Mellon Public Educational and Charitable Trust, will make accessible to the public his magnificent art collection. On the basis of the high standard of quality set by the contents of this collection and Mr. Mellon's definitely stated desire that "only works of art of outstanding merit and quality shall be permanently exhibited and housed," we may confidently anticipate an institution unique among museums in this country.

The announcement this week of Mr. Mellon's project confirms the former Secretary of the Treasury's statement last November that his art collection would eventually be made available to the public. Subsequent to this initial report, THE ART NEWS published in its issue of February 23 an official announcement of the names of twelve masterpieces in Mr. Mellon's possession. In our issue of April 13 appeared a list of seventy paintings with a total value of \$19,010,115, indicating the nature and range of Mr. Mellon's holdings in the art field which are now to find a permanent home in Washington.

It is now further revealed that Mr. Mellon's expenditures on paintings which have been handed over to the trust approximate \$25,000,000, for he has included a number of fine American portraits painted from life. Of these the earliest is the only known portrait of Pocahontas, painted in 1616 just before she died in England and

purchased by Mr. Mellon during his sojourn in that country as Ambassador to the Court of St. James. Gilbert Stuart's "Washington" and portraits of Hamilton and Lincoln by other artists are also included among these more recent additions.

In conveying income-bearing securities to a trust, the financier outlines the objective of the fund as follows: "A national public art gallery or museum, having as its object the education of the people of the United States in the fine arts and cultural advancement of mankind." The new building will probably be known as the National Gallery of Art of the United States and will not bear Mr. Mellon's name. The Mellon Public Educational and Charitable Trust, which was organized in 1930 mainly for the purpose of creating this gallery, is instructed by the deed to establish the institution for the government as quickly as possible, the stipulation being made that the project must not be delayed beyond June 30, 1941. Moreover, the entire fund must be "used and disposed of" for such purposes. Thus the next six years may provide appropriate housing and display for a collection which is reputedly valued at \$40,000,000 and has been ranked among the finest private art collections in the world.

In the deed, Mr. Mellon has also made the following statements:

"There is at present no national public art gallery or museum in which may be adequately housed and exhibited the paintings and objects of fine art of the high character and importance of the examples which have been and are intended to be vested in the A. W. Mellon Educational and Charitable Trust; nor has the national government adequate facilities for the exhibition and study

of the fine arts. It is my thought that our country, with its great wealth and the culture of its people, should become a leader in the study and development of art.

"Over a period of a great many years I have been acquiring rare paintings by old masters, with the idea that ultimately the collection would be made available to and become the property of the people of the United States. I have, within the last few years, given to the trust a large number of important paintings, including all the most outstanding of those I acquired from the Russian Hermitage.

"In my gift of these paintings for public educational purposes, I provided the trustees would have full discretion to transfer the same to a national gallery of art, if and when such a gallery is completed. These objects of art would form the nucleus of a great gallery. With such an establishment, under efficient management, there is every reason to believe that other great paintings and collections will be contributed, from time to time, to the government and that the city of Washington may become in time the leading art center of the world.

"In order that the establishment shall be maintained at the highest standard, it is my wish that only works of art of outstanding merit and quality shall be permanently exhibited and housed in the gallery, and to this end I empower the trustees to impose such conditions and regulations, with respect thereto as they, in their discretion, may deem prudent.

"It is also my wish that the building or buildings for such an establishment be appropriately situated, considering the size, general architecture, beauty of surroundings and convenience to the general public, and that adequate provision be made for its efficient operation and management."

Van Derlip Gift Now On Display At Minneapolis

**Religious Works Predominate
In a Bequest of Old Masters
That Is Important Addition
To Institute's Collection**

MINNEAPOLIS.—The opening, in October, of the exhibition of objects of art bequeathed to the Minneapolis Institute of Arts by the late John R. Van Derlip was for two reasons an event of major importance. It marked the first showing of a large and varied collection that will round out many hitherto poorly-represented phases of art in the permanent collections, but more than that, it stood as a final proof of Mr. Van Derlip's absorbing interest in and love for the Art Institute.

It would be no exaggeration to say that during the past twenty years, to the day even of his death, Mr. Van Derlip's greatest interest lay in the museum. His devotion to its ideals, and those of Mrs. Van Derlip before him, are fittingly expressed by his generous bequest—a bequest made in memory of Ethel Morrison Van Derlip, whose interest in the Art Institute equaled Mr. Van Derlip's own.

Since the announcement, made last spring, that the Van Derlip collection had been bequeathed to the Art Institute, speculation as to the nature of that collection has been great. In this connection it might be said that Mr. Van Derlip did not consider himself a collector in the usual sense of the word. He was, rather, an amateur who bought paintings for the pleasure they gave him, and for the pleasure he hoped they would one day give visitors to the Art Institute. Many have entertained the idea that his collection was composed entirely of Italian Primitives, but with the opening of the exhibition this belief was discovered to be erroneous.

There is no doubt that Mr. Van Derlip was interested primarily in Italian and Flemish paintings of the XIVth and XVth centuries, nor that his interest in this field was still further limited to paintings dealing with the iconography of the Virgin, but this phase of art does not represent the sum of his interest. Other periods than the pre- and early Renaissance are represented, and other arts than painting. Sculpture, XVIIth and XVIIIth century paintings, Spanish, French and Italian furniture, a large and varied group of textiles, and a number of Limoges enamels combine to make the collection representative of several arts of many periods. The present exhibition has been purposely arranged to emphasize the variety of Mr. Van Derlip's taste, and the current number of the Institute's *Bulletin* purposely planned to serve as an informal catalog of the paintings and sculpture bequeathed by him to the Art Institute. With regard to the paintings, since attribution to individual artists can be made only by scholars who have worked intensively in their respective fields, the Institute has been content, with a few exceptions, to indicate the

(Continued on Page 4)

MINNEAPOLIS INSTITUTE SHOWS VAN DERLIP BEQUEST

(Continued from page 3)

probable schools to which the various paintings belong.

Of the paintings collected by Mr. Van Derlip, examples of the Italian schools far outnumber others, and of the early Italian schools the Sieneese is most fully represented. Three Italo-Byzantine paintings—a "Saint George and the Dragon," and two paintings of the "Madonna and Child"—will serve as an explanatory introduction to the Sieneese panels in the exhibition.

The earliest painting in the Sieneese group must certainly be the narrow panel portraying a "Madonna and Child with Four Saints" above a "Martyrdom of Saint Lawrence." This reveals clearly the influence of Byzantium, and is interesting as an example of the Sieneese combination of the traditional Byzantine style with the native manner then beginning to evidence itself in Siena.

Closely following this painting in point of time is a "Madonna and Child with Four Saints" in the style of Pietro Lorenzetti. Venturi has suggested this artist as the author, but definite attribution will have to await further research. To Pietro's brother Ambrogio, on the other hand, both Venturi and F. Mason Perkins have definitely assigned a three-quarter figure of Saint Catherine of Siena. This appears to be but a fragment of some important altar piece, but it is complete enough to reveal Ambrogio's characteristic style.

Of somewhat later date, perhaps near the end of the XIVth century, is a "Kneeling Angel" that may be a fragment of an "Annunciation." The author of this painting has not yet been identified, but the general style points to a follower of the Lorenzetti. Still of this period is a figure of St. Peter, listed by Berenson as the work of Taddeo di Bartolo.

Siena of the XVth century is represented by three small panels. The first, a fragment by an unidentified artist, is a work of great spirit and charm depicting two flying angels. The second is a "Dormition of Saint Catherine of Siena," by Giovanni di Paolo, and the third is a "Madonna and Child" by Benvenuto di Giovanni.

Four paintings by Florentine artists of the XIVth and XVth centuries serve to illustrate the differences between the Sieneese and Florentine schools. The earliest of these is a panel of the "Crucifixion" which Venturi attributes definitely to Maso di Banco. Whether the author be Maso or, as Perkins suggests, another, a direct student of Giotto, the panel is characteristic of the Giottoesque style. In general composition it is similar to a "Crucifixion" by Allegretto Nuzi in the Kaiser Friederich Museum.

Somewhat later is a "Head of the Virgin," Her face distorted with grief,



"MADONNA AND CHILD WITH FOUR SAINTS"
SIENESE, XIV CENTURY
Included in the John R. Van Derlip bequest to the Minneapolis Institute of Arts, which is now holding a special exhibition of the collection.

and later still an exquisite "Madonna and Child" which, despite its worn condition, yet retains enough of its original form and coloring to reveal the tenderly human expression of the Madonna and the charming rounded face of the Infant. Apart from the fact that this painting is one of the most appealing of the many interpretations of this subject in the Van Derlip collection, it is unusually interesting as an illustration of fresco technique. The group of Florentine paintings is completed with a "Madonna and Child" which suggests the work of Sebastiano Mainardi.

The paintings of the Venetian school include but one panel earlier than the XVth century. This is a "Saint Anthony" enthroned amid saints, by Simone da Cusighe. The panel is signed, but quite apart from this fact there can be no doubt that the painting is a work of Cusighe.

Other paintings by Venetian artists include a "Madonna and Child" by an unidentified XVIth century painter, a half-length figure of Saint Catherine of Alexandria by Palma Vecchio, two small pastoral scenes by Bassano, an interesting and characteristic view of the Piazzetta by Canaletto, a "Virgin

of the Annunciation" by Francesco Guardi, and a "Scene in Venice," also by Guardi. Thus the paintings of this school constitute a very much more diversified group than those of the Sieneese and Florentine schools.

Single examples by artists of various North Italian schools make up the remainder of the Italian paintings in the collection. These include a small panel with three scenes: an "Angel of the Annunciation," "The Mocking of Christ," and "The Road to Calvary," by Baronzio; a "Madonna and Child with Saints," possibly the work of Squarcione; a "Madonna and Child" attributed to Stefano da Zevio; a "Holy Trinity with Saints John the Baptist and Sebastian," by Timoteo Vité da Urbino; a "Madonna" by Eusebio di San Giorgio; "The Rest on the Flight into Egypt," attributed to Lo Spagno; a panel depicting two saints; a three-quarter figure of Saint Catherine of Alexandria, and a small painting of Saint Ursula by an unknown North Italian artist.

While no great names are included in this list it is safe to say that the artists represented convey very well the spirit of their times, and that the

paintings as a whole give an authentic impression of the Tuscan and North Italian schools of the XIVth, XVth, and XVIth centuries.

Turning from the Italian to the Flemish paintings the difference in spirit between southern and northern Europe will be at once observed. One of the most interesting paintings in the group is a triptych, the central panel occupied by a "Pietà," the two wings by figures of saints. This work by the Master of the Saint Lucy Legend is notable for the painting of the heads, which show a strong gift for portraiture. The background of both panel and wings is taken up with a view of Bruges, here laid on the banks of a river in a hilly countryside. Another painting showing a gift for portraiture is the picture of an unknown man by the Master of the St. Magdalene Legend. The subject is depicted with a stick in the crook of his left arm, his hands joined in a devotional attitude. He wears a bulky cap pulled almost completely over his eyebrows, and a heavy gold chain is visible beneath his cloak.

Also included in the Flemish group are two paintings which must have been done by a close follower of Roger Van Der Weyden. One is a "Nativity," similar to that in the Kaiser Friederich Museum, the other an "Ecce Homo." The former, like the Saint Lucy triptych, reveals the Flemish love of landscapes in which architecture plays an important part. A more sombre countryside is depicted in a "Crucifixion" by an unknown late XVth century artist.

Characteristic of the early Flemish school is an unidentified "Madonna and Child" in which the landscape again plays an important part. Characteristic too, in color and drawing, is a panel depicting Saint Jerome, by Jan van Hemessen.

Of the remaining paintings in the Van Derlip bequest no group is so large as to give an adequate idea of any particular school, but among them

are characteristic examples by individual artists.

Thus the early and late manner of Lucas Cranach is represented in a small panel depicting the "Fall and Redemption of Man," and in the striking "Judith with the Head of Holofernes."

Among the Dutch paintings will be found a "Madonna and Child" by Albert Bouts, a genre piece by W. Van Mieris, a "Resurrection" by Cornelis Engelbrechtsen, a "Portrait of the Marquis of Huntley" by Daniel Mytens, and, certainly the finest of the lot, a "Portrait of a Man" by Bartolomeus Van Der Helst.

The most important of the French paintings is the portrait of Charlotte of France by François Clouet, a delightful work acquired from a French collection several years ago. Other paintings in the French group include the "Rape of Europa," by Claude Lorrain; "The Garden Party," by Monticelli; a "Landscape with Figures" by Diaz de la Pena, and a sketch by Eugene Boudin.

But two paintings represent the English school of the XVIIIth century: a view of Vale Crucess Abbey, North Wales, by a contemporary of John Constable, and a striking portrait of Dorothy Berridge by Joseph Wright. The latter, and the "Portrait of an Unknown Man" by Van der Helst are undoubtedly among the finest late works in the collection.

Spanish painting is represented by a single important work, "The Spollation," by El Greco. More characteristic of the artist's matured style than the Institute's "Purification of the Temple," this painting is a valuable addition to the permanent collection. Finally there are two Chinese paintings, one depicting a mountain scene, by Li Ti, the other a "Landscape with Figures" dating from the Yuan period.

The European sculpture in the collection is confined, with two exceptions, to the XIVth and XVth centuries. The Italian pieces include two polychromed reliefs of the "Madonna and Child," one by Rossellino, and a painted terra cotta

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group of the "Madonna Adoring the Child," also by Rossellino. A life-size figure of the "Virgin of the Annunciation" in polychromed wood is by an unidentified Sienese artist of the XIVth century, and a "Madonna and Child" in polychromed stucco by a sculptor who worked in the manner of Mina da Fiesole. In this group also may be found two XVth century putti in polychromed stucco, a terra cotta bust of a Roman Emperor by Giovanni Minelli, a polychromed marble relief of the "Madonna and Child" from a Florentine atelier, and a limestone relief of the Lion of St. Mark.

Among the French pieces the most important is undoubtedly a XIVth century ivory carving of the "Madonna and Child." Others are a "Madonna and Child" in polychromed hard stone of the Burgundian School, a XVth century "Virgin and Child" in polychromed wood, the "Education of the Virgin" in polychromed stone from the School of Troyes, a "Saint Peter" in polychromed stone from the School of Auvergne, and a XVth century figure of a saint in polychromed wood. From Flemish work shops come a polychromed wood group of "The Visitation," and a seated "Madonna and Child with Attendant Angel" in polychromed hard stone. Both of these pieces date from the XVth century. A polychromed wood group of "Saint Anne and the Virgin," and a "Madonna and Saint John" in wood from the Spanish School of the XVIth century, complete the European sculpture in the Van Derlip bequest.

This group of sculpture, including as it does a variety of periods but meagrely represented in the museum's collections, is a bequest of special value to the Institute. The same circumstance makes the addition of five Limoges enamels, a large and varied collection of textiles, and a small group of furniture of importance.

This abbreviated catalog in no way indicates the value to the Art Institute



"MAN WITH STAFF" By MASTER OF ST. MAGDALENE LEGEND
This fine painting is included in the John R. Van Derlip bequest to the Minneapolis Institute of Arts, which is now holding a special exhibition of the collection.

of the collection as a whole. Apart from filling noticeable gaps in the permanent collections, it will stand as a fitting memorial to two of the most generous and devoted friends the museum ever had.

Metropolitan Museum to Hold Loan Exhibit of French Art

On November 7, the Metropolitan Museum will open to the public what promises to be a very important exhibition of French painting and sculpture from the end of the reign of Louis XIV down to the Empire. For the occasion the Gallery of Special Exhibitions is being temporarily remodeled into an appropriate setting. The following announcement by H. E. Winlock in the October *Bulletin* gives an excellent idea of the scope and significance of the display:

"In paintings the exhibition will show the transition from Largillière, who still displayed the grandiose style of Louis XIV's epoch, through the century to David, who, well before its close, already revealed the severe break in style which was soon to be universally accepted. Between these limits the exhibition will include such leading painters of the reigns of Louis XV and XVI as Watteau, Boucher, Pater, Lancret, Chardin, Nattier, Greuze, and Fragonard.

"The sculpture will closely parallel the paintings. Starting with early XVIIIth century works by Coysevox, whose career like that of Largillière began under the Grand Monarque in the preceding century, the statuary will bear the names of some fifteen of the best-known sculptors of France. The latest will be Chinard, represented by

a portrait of Madame Récamier modeled in the first years of the Empire.

"Most generous response has been given by the institutions and collectors whose help has been solicited by Mr. Remington, Curator of Renaissance and Modern Art, and by Mr. Wehle, Curator of Paintings. They have already been assured of loans in this country from the Museum of Fine Arts, Boston, the Wadsworth Atheneum, Hartford, and the California Palace of the Legion of Honor. In France the Comédie Française, the Musée du Louve, the Musée de Versailles, and the Musée Cognac-Jay are sending a number of important objects. The Louvre is lending six celebrated paintings and four sculptures (including a life-size marble figure of Venus by Allegrain), several of which are now at the exhibition of French art in Copenhagen, where the Metropolitan Museum's 'Mezzetin' by Watteau has also been shown during the past summer.

"The list of private lenders both in France and in America will be one including the great majority of the best-known collectors of things French in the two countries. In fact, we can say with confidence that there has never been brought together in one exhibition in New York a more brilliant collection of French art of the XVIIIth century than will be assembled in the Museum next month."

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SELECTED FRENCH PAINTINGS

1935 International Now in Progress Lists Its Awards

(Continued from page 3)

Prize, was born in Madrid in 1902. He studied with his father, a well known sculptor and later traveled for two years in Italy and Germany. In 1929 he had a one-man exhibition in the Salon of the Friends of Art in Madrid. He exhibited first in this country with a group of Spanish artists in New York in 1927, and three years later showed his work in the National Exhibition of Fine Arts in Madrid. He was awarded a Silver Medal at the Seville Exposition in 1929 for his mural decorations and is represented by a portrait in the Madrid Museum of Modern Art. He first entered the Carnegie International in 1931.

The painting which won First Prize, "Elvira and Tiberio," shows a young South American negro couple, all dressed up with apparently no place to go. They are seated on an Empire sofa, and stiffly posed as in an old daguerreotype. The canvas was painted this summer, and the artist had to rush it to America without having had an opportunity to varnish it.

The career of Charles Burchfield, winner of the Second Prize, is too well known to require much comment. He has won various awards over a period of years and is represented in a number of important museums in this country. He has exhibited in Carnegie Internationals since 1927 and served on the American Committee of Selections for the 1930 International.

The prize-winning picture is like practically all Burchfield's work in watercolor. Yet, because of the way he handles his medium and because of the size of his pictures, they bear a strong resemblance to oil paintings. Although still a young man, he is a pioneer in the ever-increasing school of artists who paint the American scene. An artist of force and originality, Burchfield has an especially fine feeling for light and space. The Carnegie award is the most important he has received so far in his career.

Henry E. Mattson of Woodstock, who was awarded the Third Prize, achieved a measure of prominence last year both through exhibition of his work and as recipient of the Third Clark Prize of \$1000 at the 14th Biennial Exhibition at the Corcoran Gallery of Art. Born in Sweden in 1887, he came to this country when very young. It was while



"THE SHED IN THE SWAMP"

Awarded second prize in the 1935 Carnegie International Exhibition of Paintings which opened in Pittsburgh this week.

By CHARLES BURCHFIELD

working as a mechanic in Worcester, Massachusetts, that he took up the study of painting and for a time attended the school of the Worcester Art Museum. In 1931 Mattson won the Harris Silver Medal and Prize of \$500 at the Annual Exhibition of the Art Institute. His work is represented in the Phillips Memorial Gallery, in the Whitney Museum, in several municipal galleries, and in private collections. He first exhibited in a Carnegie International in 1927. Mattson's paintings, as demonstrated so clearly in his prize-winning canvas, are highly sensitive and profoundly simple.

Albert Saverys, who was awarded First Honorable Mention, lives in Deynze, Belgium. He first exhibited in this country at the 1925 International, and in the 1928 International received an Honorable Mention for his painting, "Winter in Flanders." He is represented in the Modern Museum in Brussels, in Venice, and in many private collections in European countries. Four of the artist's paintings are in a private collection in Pittsburgh. Specializing in landscape and still life, his paintings are vigorous and his colors unusual.

Candido Portinari, who received Sec-

ond Honorable Mention, was born in 1903 at Sao Paulo, Brazil. He studied in the School of Fine Arts in Rio de Janeiro, where he received the highest awards, including a European scholarship, which enabled him to complete his art studies in France and Italy. Recognized as an outstanding figure in the Brazilian modern art world, he has exhibited in Paris, in Argentina, and in Uruguay, as well as in his native Brazil. He has recently been appointed Professor of Art at the University in Rio de Janeiro. This is the first time he has exhibited in the Carnegie International and in the United States.

Per Deberitz, who was awarded Third Honorable Mention, was born in 1880 at Droebak, Norway, and received his first art training in Oslo. He traveled extensively and studied in Denmark, Germany, Italy and France, working for a time as a pupil of Matisse. He has had exhibitions in Copenhagen, Stockholm, Oslo, and Cologne. He is represented in the National Gallery of Norway, and is a member of its governing Board, as well as a member of the Board of Society of Artists. His productions are chiefly landscape, painted with a trend toward the modern. This year marks his first representation in the Carnegie International.

Sergius Pauser, the Austrian artist

who was awarded Fourth Honorable Mention, was born in Vienna in 1896. He studied in Munich under Becker-Gundahl, Ludwig von Herterich, and Gaspar, and is represented in several galleries of Vienna, and in the Gallery of Nuremberg. In 1931, he was awarded the Prize of the City of Vienna. He first exhibited in the United States in the 1931 International.

Maurice de Vlaminck, who won the prize for the best painting of a garden or flowers, offered by the Garden Club of Allegheny County, is a distinguished name among modern French artists. He is represented in the leading galleries of Europe and has been exhibiting in Carnegie International since 1924.

Immediately after the close of the exhibition in Pittsburgh, the entire foreign section will be shown in Cleveland at the Cleveland Museum of Art from January 2 to February 14, 1936, and in Toledo at the Toledo Museum of Art from March 7 to April 18, 1936.

Foreign Loans Here For Van Gogh Show At Modern Museum

A shipment of forty-five oil paintings and forty-six drawings and watercolors by Van Gogh has arrived in this country for exhibition at the Museum of Modern Art. The pictures were selected by Alfred H. Barr, Jr., director of the Museum, who went abroad last summer to arrange the loans to the Van Gogh show, which will open to the public on November 5. The greater portion of these works has been drawn from the most important Van Gogh collection in the world, that of the Kroller-Mueller Foundation at Wassenaar, Holland, while the remainder are loaned by Vincent W. Van Gogh of Amsterdam, nephew of the artist.

The representation of Van Gogh's art is fairly complete in this group of works, covering as it does the early paintings done in Holland and the productions of successive periods of his life spent in Belgium, Paris, Arles and St. Remy. Included in the collection are the very familiar "Potato Eaters," "The Cypresses," "The Old Actor," "Woman Rocking a Cradle," "The Nurse" and "Bedroom at Arles," as well as several drawings of the Belgian miners in the Borinage, landscapes of Holland and of Southern France, two sunflower pictures and two self-portraits.

Although the shipment of paintings from abroad is valued at one million dollars, so far as can be ascertained, Van Gogh himself sold only two of the more than seven hundred pictures which he painted. These together with some twenty drawings brought him a revenue of approximately \$100, which is all he received financially for his art.

The exhibition will include about sixty-five paintings and more than fifty drawings and watercolors by the artist, most of which have never been seen in this country. The collection will remain on view at the Museum in New York through January 5, 1936, and will then be shown in Philadelphia, Boston, Cleveland and San Francisco. The museums of these cities have collaborated with the Museum of Modern Art in bringing to this country the paintings from the Van Gogh and Kroller-Mueller collections.

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American School

Nine splendid works by Childe Hassam, two exceptionally fine canvases by Edmund C. Tarbell, characteristic and important works by J. Alden Weir and Gari Melchers are included. Mary Cassatt's *Jeune Fille Lisant* (pastel) and a Winslow Homer watercolor are outstanding pieces.

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Monet, Renoir, and others are seen in desirable works of which the more outstanding are:

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Le Printemps ✦ DAUBIGNY
Femme Peignant en Plein Air ✦ RENOIR
Jeune Fille Lisant ✦ HENNER
Entrance to Pasture ✦ VAN MARCKE
Brittany Farm Landscape ✦ TROYON

The collection is assembled from the following sources: estate of the late Emma Rockefeller McAlpin, sold by order of the executors; private collection of Charles V. Wheeler of Washington, D. C., sold by his order; estate of the late Philip Greely Brown, sold by order of the National Bank of Commerce of Portland, executor; with a few additions, including property collected by the late Governor Franklin Murphy of New Jersey, sold by order of Mrs. Franklin Murphy.

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Hart Holds Own In Retrospective At Newark Museum

By LAURIE EGLINGTON

In the large show of some two hundred watercolors and black and whites by "Pop" Hart, which opened last week at the Newark Museum, the artist comes off best in the most acid encounter of all—the retrospective exhibition. And this in spite of the fact that the bulk of the sheets shown date from his later years, when most modern artists have had their vitality sapped and nothing remains but a dry shell. The juice runs strong in Hart's watercolors right up to the last. In fact, to judge from the present display, his expression becomes even more fluid and compelling. This is, however, to count without a good deal of work done prior to 1917, before his first show at the Knoedler Galleries which was so successfully repeated at those of Marie Sterner. To be specific, there are only some nine watercolors on view painted prior to 1917 and ten executed in that year.

The earliest drawing is dated 1924. Thus, many of his finest paintings still lie hidden in the collections of those pioneer souls who were among the first to love and buy them, and this constitutes a gap in the exhibition which in the case of most any other artist would be fatal to his reputation.

"Pop" Hart, as we have said before, rises nobly above this disability, ably aided by the museum, which has, as usual, done a wonderful job in presentation. The very brief, matter-of-fact, yet sympathetic introduction written by Elinor Robinson he would have liked, although he would doubtless have been amused by being bracketed with Walt Whitman in the foreword by Mr. Egner, President of the Museum, and a great friend and admirer of Hart. Proof of "Pop's" great talent is shown as early as 1903, in the lovely "Tahiti Girls," from the collection of Mr. Egner. Other watercolors from the same collection, undated but generally placed between 1917 and 1920, are the "Port of Sonat, Trinidad," and the "Opium Den, San Fernando." The Whitney Museum has loaned its very lovely "The Bahamas," in which the white-robed figures of the natives play a simple but feeling part. "Women and Oxen," painted in 1920, loaned by Dr. and Mrs. M. G. Vorhaus, is another especially appealing example.

The infinite variety of subject and the individual force of each attack make even as large a show as this stimulating. There is, for instance, the animal gusto and biting comment of the "Carnival Scene, Dominica," of 1921, lent by Mr. and Mrs. Preston Harrison of the Los Angeles Museum; the impression of intense cold inspired by the "Palisades in Winter," from the Egner collection, and the darkling elements of storm in the "Mississippi," 1926, coming from the Hart estate, through courtesy of the Downtown Gallery. Contrast with these the brutal summary of the "Mule Car," of 1926, painted in Mexico and loaned by Dr. B. D. Saklatwalla. Or, on the other side, the sparing use of almost monotone wash in the Morocco studies of the following year. The "Mountain Brook" of 1928, from the Hart estate, presents another phase of the artist's fertile talent, while the "Oasis" of 1930, lent by the Downtown Gallery, and the "Miami Beach" from the same collection reveal an increase rather than any diminution in his powers.

A large group of prints from the collection of Mr. Arthur F. Egner is on view at the same time, as well as a number of examples donated to the museum by the artist. An amusing feature of the show is the inclusion of some early oils, in which "Pop" struggled hard to emulate the manner of the Academy. These are almost incredible and serve to point out how far from the accepted road "Pop" was willing to travel, even as early as the first years of the century. "Pop" never stayed in any one place long enough to get stale, or to get infected with the parasitic influence of cliques or schools. He succeeded in keeping his vision fresh and his energies unimpaired, so that his best work, whether it be early or late, is instinct with life. Like Dufy, Hart is a great artist within the boundaries of his own peculiar talent, which yet permitted him a wide gamut of experience



"CARNIVAL SCENE, DOMINICA, WEST INDIES" By "POP" HART
Included in the large retrospective display of the artist's work now on view at the Newark Museum.

Exhibitions in New York

ALFRED HUTTY
SAUL RASKIN

Grand Central Galleries

The exhibition of prints by Alfred Hutty at the Vanderbilt Avenue quarters of the Grand Central Art Galleries will give pleasure to many enthusiasts in this field. The excellence of the craftsmanship is attested by the fact that several of the works on view were included in the "Fine Prints of the Year," while those who demand something more than technical excellence will be impressed by the fine feeling for depth. Windswept trees stretch their limbs over the earth and upward to the sky with the secure sense that they belong equally to both elements. Intimate views of Charleston landmarks will appeal to the historically minded, the print of "Cottage Row," where Porgy lived and the hotel which housed the first theatre in America being especially fascinating. "Old St. Michael's," designed by a pupil of Sir Christopher Wren, is another of these interesting sheets, while the houses of the pirates of old illustrate another phase of early American life.

Watercolors and graphics by Saul Raskin fill another gallery, mainly with scenes of the Provincetown fishermen and the New York East Side pushcarts. It is very curious to see how the artist transforms both fishermen and push-cart vendors into inhabitants of another land. The old salts are dematerialized, as it were, set against the purity of the dead white paper. Similar prodigal use of white areas is strongly suggestive of blazing sunlight, transporting East Side merchants to some tropic clime, where color and romance triumph over crowdedness and dirt. The result is essentially romantic.

MARY TYSON

Montross Gallery

Mary Tyson's watercolors bring a lot of life and color into the quiet precincts of the Montross Gallery. Without facial delineation of any kind, Miss Tyson achieves in a work like the "Sugar Cane" a power of expression that is curiously at odds with her extremely direct approach. Variety abounds, and the works on view range from carefully posed rubrum lilies and colorful native scenes in Nassau or the South to landscapes that are reminiscent of a child's dream. "New England Panorama," for instance, would be admirable as the outlook for a perfect doll's house. "Nassau Market," "Nassau Hat Vendor" and the "Gray Cat" are among the most pleasing examples of her work, which if not subtle as to technique or color, is assured and gay.

WOMEN ARTISTS ELECT MEMBERS

At a meeting of the Membership Jury of the National Association of Women Painters and Sculptors on Monday, October 14, the following artist members were elected:

Ingegerde, Ahlefeldt, Denmark; Beatrice Harper Banning, Old Lyme, Conn.; Zulema Barcons, New York City; Dorothy Barfoot, Manhattan, Kansas; Irma N. Braham, Brooklyn, N. Y.; Catharine E. Condon, Syracuse, N. Y.; Margaret K. Farnsworth, Chestnut Hill, Mass.; Dorothy Lubell Feigin, New York City; Mrs. S. N. Fleck, Brooklyn, N. Y.; Louise N. Grace, Great Neck, L. I.; Alice R. Huger-Smith, Charleston, S. C.; Mary Aubrey Keating, San Antonio, Texas; Hester Miller, New York City; Georgie Morgan, Lynchburg, Va.; Frieda Portmann, Seattle, Washington; Nell Elizabeth Scott, El Paso, Texas; Lucille Sylvester, New York City; Blanca Todd, New York City; Ella Van Dyke, Mt. Pleasant, Michigan; Maybelle Young, New York City.

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The Metropolitan Shows Miniatures From Morgan Sale

Christie's sale in London last summer of J. Pierpont Morgan's famous collection of miniatures gave the Metropolitan Museum an opportunity to acquire four remarkable little portraits: Charles de Cossé (late maréchal de Brissac) by Jean Clouet, Portrait of a Lady by Nicholas Hilliard, Portrait of a Nobleman by Isaac Oliver, and Sir John Maynard by John Hoskins. At the time of the dispersal the miniatures were listed as among the purchases of M. Knoedler and Company. These specimens, which are shown this month in the Room of Recent Accessions, are commented upon in the October *Bulletin* by Harry B. Wehle, in an article which we reprint in part below:

"The inclusion in the collection of these works by some of the ablest practitioners of miniature painting makes more than ever apparent the impressiveness of this delightful minor art.

"Most connoisseurs would agree that of all French miniature painters the one meriting the deepest respect is Jean Clouet, familiarly known as Janet or Jehannet. Celebrated as he is for his portraits in crayons and in oils, Clouet should also be recognized as the founder of the French school of miniature painting, just as Holbein, likewise famous for his oils and crayons, is the initiator of the miniaturist's art in England. . . .

"The miniature of Charles de Cossé is the only known one by Jean Clouet except for the famous portraits of the seven Preux de Marignan, the companions of Francis I in the celebrated battle of Marignano (1515). The portraits of the heroes are to be seen in the second volume of *Commentaires de la guerre galique*. These miniatures contribute important elements in the constitution of the artistic personality called by certain cautious scholars 'le presumed Jean Clouet.' Owing to the researches of these students the personality seems in fact to stand on his feet solidly enough. The core of the evidence is a documented portrait of Guillaume Budé for which there is a preparatory drawing of exceptional simplicity and strength in the Musée Condé at Chantilly. Here and elsewhere are a number of other drawings by the same hand, some of them studies for extant portraits, including several of the miniatures of the Preux de



"LANDSCAPE, PATZCUARO, MEXICO"

By "POP" HART

Included in the large retrospective display of the artist's work now on view at the Newark Museum.

Marignan. There is also at Chantilly an excellent drawing for our miniature of Charles de Cossé. . . .

"About the same size as these portraits, on the same ultramarine ground, and perfectly preserved is our Cossé miniature, which is similar also in technique though of slightly finer grain. In the opinion of Moreau-Nélaton we see in this work, as in the documented portrait of Budé, 'Janet à son apogée, un Janet de 1535 environ qui dresse sous nos yeux sa maturité réfléchie. . . . Dimier dates the miniature about four years earlier, which accords well with the youthful appearance of the sitter, who was born about 1505. . . .

"The styles of Nicholas Hilliard and Isaac Oliver are difficult to distinguish one from another, which is not surprising since Oliver was Hilliard's pupil. The charming lady portrayed in our Hilliard miniature is thought to be Charlotte Catherine de la Trémoille, princesse de Condé, and to have been painted when Hilliard was in France. Crayon drawings of that lady in the Bibliothèque Nationale and the Louvre seem to bear out the identification. Hilliard's quaint absorption in festive laces and jewels scarcely permits us to see the lady's head, and perhaps the modeling is slightly faded. But the drawing is exquisite and in accord with the artist's declared belief that 'the lyne without shadowe showeth all to a good judgment, but the shadowe without lyne showeth nothing.' To eliminate the shadows Hilliard placed his sitters out of doors in a strong, diffused light. Queen Elizabeth herself when she sat to him had pointed out 'that the Italians, [who] had the name to be cun-

ningest and to drawe best, shadowed not.'

"Both Hilliard's lady and the beautiful young nobleman by Oliver are against singing ultramarine blue grounds such as we have seen in Clouet's miniatures. It used to be claimed for the Oliver miniature that it represented the first Lord Brooke, but the ornamental gold inscription shows that our young man was only twenty-two years old in 1588, whereas Lord Brooke would have been thirty-four.

"The fourth miniature, by Hoskins, is dated 1657 and is in the developed style of the XVIIIth century. It has an interesting landscape background and has lost nothing of its ruddy flesh color. In the XVIIIth century it was at Strawberry Hill in the collection of Horace Walpole, who, writing about Hoskins in his *Anecdotes of Painting*, says, 'I have a head of Serjeant Maynard by him, boldly painted and in a manly style.' However, Walpole goes on to criticize the 'bricky' color and the lack of variety in the tints. . . . Samuel Pepys, who despised Maynard as a turncoat, wrote in his diary, April 23, 1661, 'Coronacon Day. . . . Thus did the day end with joy every where; and blessed be God, I have not heard of any mischance to any body through it all, but only to Serjt. Glynn, whose horse fell upon him yesterday, and is like to kill him, which people do please themselves to see how just God is to punish the rogue at such a time as this; he being now one of the King's Serjeants, and rode in the cavalcade with Maynard, to whom people wish the same fortune.'

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A great vivacity of modeling characterizes this Foo dog, one of a pair, of the K'ang Hsi period from the Parish-Watson collection. They are enameled in light green, blue, light yellow and pale aubergine, the delicacy of tones emphasizing their amiable ferocity of expression. Both animals are mounted on oblong pedestals with sketchily painted landscapes in panels set against a background of brocade design. On the forehead of each animal appears the princely mark "wang."



The exquisite workmanship of the K'ang Hsi period is exemplified in this pair of hexagonal vases. On the vase shown here the insets are rectangular, each being lightly painted with fighting cocks, while yellow flowers ornament the seeded green background. Each panel of the other vase, to be seen at Parish-Watson & Company, has two insets one above the other, a fan-shaped one with landscape motifs and a squared one bearing either fighting cocks or symbols from the Hundred Antiques.



The subtlety of the peach bloom glaze has justly given this type of Chinese porcelain a special prestige with collectors. This pair of writer's water coupes of the K'ang Hsi period, on view at the Ton Ying Galleries, is coated with a delicately modeled rose glaze flecked with the green markings of the ripening peach. Underneath the foot is the six-character mark: "Ta Ch'ing K'ang-hsi Nien Chih."



Special interest attaches to this famille verte vase owing to its unusual use of relief decoration. Quadilateral in shape, the vase has two panels showing figures against a painted landscape background, while Precious Objects appear on the other two as well as on the neck. The vase, which is of the K'ang Hsi period, is a mate to a specimen in the Granddier collection in the Louvre. This rare specimen may be seen at the galleries of Roland Moore.



The joy of the Chinese ceramist in using exquisitely painted flowers, birds and butterflies to decorate porcelain is expressed in this K'ang Hsi vase from the Edward Farmer collection. Executed in famille verte enamels in brilliant tones the various panels show the flowers of the four seasons. The vase, which is of rare size and exceptional quality, is remarkable for its perfection of draughtsmanship and loving observation of natural forms. The background is white.



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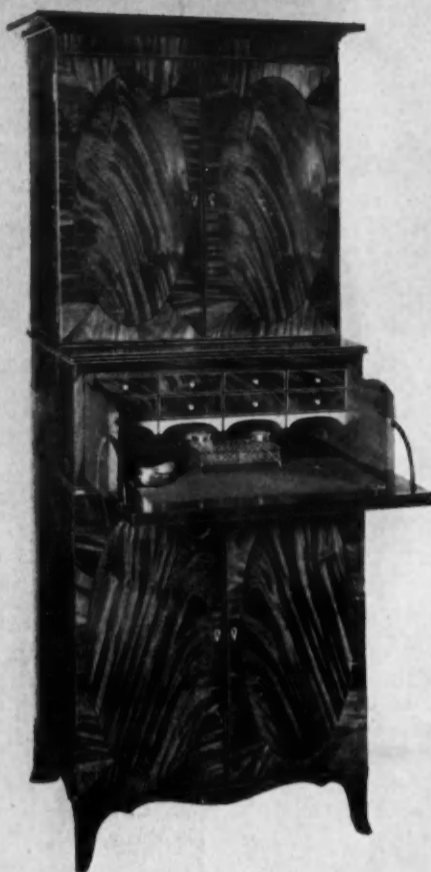
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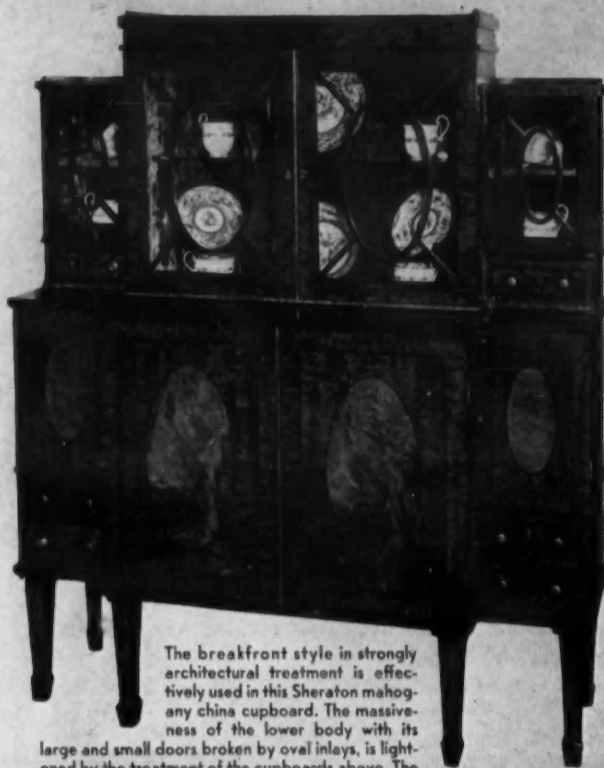
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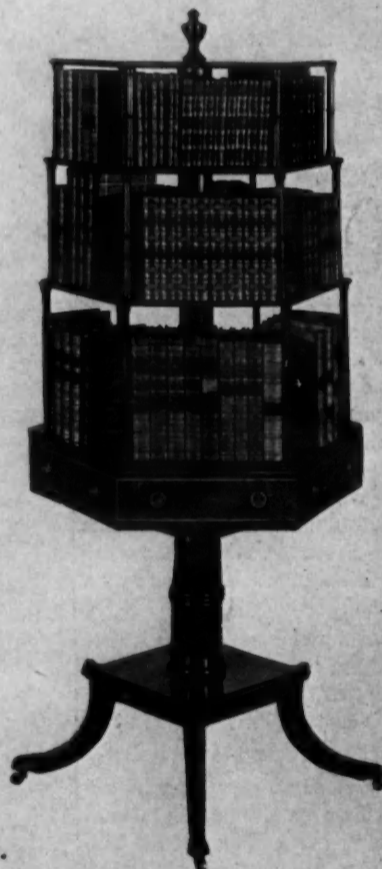
Oval panels and sectional veneers in mahogany that is unusually rich in its figuring give a special style to this small Sheraton secretary with fall front writing compartment. Very narrow inlays of great delicacy are effectively used for both definition of form and to heighten contrasts. Cupboards above and below conceal their depths of ample space behind the carefully proportioned doors. This piece, which dates between 1780 and 1790, is on view at Arthur S. Vernay.



The breakfront style in strongly architectural treatment is effectively used in this Sheraton mahogany china cupboard. The massiveness of the lower body with its large and small doors broken by oval inlays, is lightened by the treatment of the cupboards above. The stepped outline and the division into large and small units give the section devoted to china a special charm, further heightened by oval lattices. This piece is to be seen at the Ackermann Galleries.



The sofa table is one of those pieces of furniture which always enjoys special favor because of its usefulness and informality. This Sheraton specimen from the Douglas Curry collection is, from the point of view of design, notable for its unusual end supports and turned stretcher. Made of inlaid rosewood, the table is distinguished by a simplicity which is in full accord with its functions. Two long drawers give ample room for papers, while drop leaves give added length.



This Sheraton book stand on pedestal, at the Ackermann Galleries, has been designed for the convenience and delight of the true book lover. With its tier of three shelves in graduated heights, this hexagonal piece is admirably adapted to books of varying sizes. The great restraint in carving and decoration sets off the beauty of fine, tooled bindings.



Grace of proportion and the careful matching and contrasts of finely figured mahogany give great distinction to this Sheraton sideboard from the collection of Stair & Andrew. Although decorated with mouldings, the piece is marked by the absence of the usual inlays, a good feature in this type of breakfront sideboard. The left-hand cupboard is fitted with two drawers, while the prevailing note of elegance is carried out in the slender legs. The piece dates from circa 1785.

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CARNEGIE PRIZES

From time to time, some one makes a vigorous attack upon the jury system in art awards. The Carnegie first-prize-winner of this year is likely to arouse another chorus of such protests in many quarters. Many of the Pulitzer and Nobel prize awards have aroused equally passionate feelings as to the aesthetic ironies of the modern world. But since it has long been clear that international art politics and expediency have a fatal way of influencing the taste of juries, these recurrent carpings against a long entrenched system obviously do not go to the root of the matter.

Yet in the final analysis it must be admitted that juries inevitably reflect the civilization in which they function. They rely upon its lassitudes or are emboldened by its inner demands. Today despite the efforts of aesthetes and educators, we seem to lack any very durable or dependable standards as to true significance in art. On the one hand, there is a small group of idealists who stubbornly cling to their belief that the first place in any great exhibition should go to a painting that expresses something of the strangeness and wonder and beauty of the world. On the other hand, there are the counter forces of those whom the insecurities of our civilization have reduced to a certain *laissez-faire* cynicism. And when the conviction has gone that a touchstone of permanent values still remains in our wobbly world, it is relatively easy to feel that humor or subject interest or gayety of color is perhaps all that one can expect from an artist today.

Such must have been the prevailing conviction of those who from a collection of three hundred and sixty-five paintings from the leading nations of



"DEEP WATER"

Awarded third prize in the 1935 Carnegie International Exhibition of Paintings which opened in Pittsburgh this week.

By HENRY MATTSON

the world voted first ranking to "Elvira and Tiberio" by de Caviedes. It is only just to admit at this point that we have not seen the prize-winning paintings, but a study of the photographs at hand does yield certain inescapable conclusions.

There is a certain tincture of humor in both the design and the conception but that a painting of this type could be lifted even momentarily to first page art news gives one a rather devastating feeling of creative futilities. Elvira and Tiberio are just a young colored boy and girl sitting on an Empire sofa "all dressed up and no place to go." Aesthetically, the painting is very much in the same predicament as its subjects. However, unlike Peter Blume's "South of Scranton" of last year, it does not offend by suggesting the presence of esoteric mysteries beyond the ken of the average gallery-goer. It is an honest painting within its modest limitations and perhaps the artist himself is rather stunned by the laurels that have fallen upon his head.

Yet since the jury honored the mystic nature poetry of Henry Mattson's "Deep Water" with third prize, they must have felt some sense of the more permanent emotional and plastic values in art. For here is a work that expresses in the simplest terms a certain primeval wonder and awe in the presence of the sea. Such sincerity of emotion, which inevitably subordinates technique to the compelling need to communicate a deeply felt mood in the presence of nature, represents an eternal aspect of art that is too little encouraged today. This is the only lasting aspect of the American scene that is likely to have more than a Currier & Ives appeal to the future generation. And we have been so preoccupied lately with subject painting and changing theories that an award which encourages sensitive vision comes at a crucial moment.

As to the second prize, won by Charles Burchfield's "The Shed in the Swamp," the case is more complex. The artist is one whose sturdy independence of vision has a definite, if limited value in contemporary American art. We, personally, feel that his talent is not at its best in the Carnegie prize-winner which, through a multiplicity of detail in the foreground clogging a somewhat conventional design, forfeits the stark

Bignou Galleries
Will Open Season
With Notable Show

Mr. Etienne Bignou who has just returned to New York has brought back with him from Paris a remarkable collection of French paintings which have never before been seen in America. Many of these works will be shown in his opening exhibition, "Cezanne and the Impressionists," which will open at the Bignou Galleries on October 28 and run through November. In addition to three Cezannes, works by Renoir, Manet, Monet, Degas, Pissarro and Sisley will be included in this display which promises to be an outstanding event in its field.

suggestiveness of many of his more characteristic compositions. The mood is as usual a somber one, but Burchfield in essaying a more ambitious design has lost the peculiar power of his evocations of the bare and the desolate.

The first and second honorable mentions have been granted to paintings which, if not exactly exciting, have certain undebatable values of technique. Savery's "Still Life" is rich and compact and well designed. Portinari's "Coffee" is a very handsome piece of pure decoration, whose values are enhanced by the freshness and vitality of a theme which has hitherto remained unexploited by painters in this genre. Since the winners of both the third and fourth honorable mentions are landscapes which are obviously dependent upon the quality of their color, definitive commentary upon the basis of a photograph would be unfair. "Sun and Sea" by Per Deberitz seems an attractive and sensitive landscape, somewhat overdramatizing in its design the values of sky and tree. Sergius Pauser's "Austrian Landscape," on the other hand, appears rather nervous and distracted in its design and marred by the lack of a dominant rhythm which would give it structure and intensity. There is seldom occasion to quarrel with the Allegheny County Garden Prize, which this year goes with special distinction to Vlaminck's lovely "Flowers."

SCHNIEWIND TAKES
BROOKLYN POST

Mr. Carl O. Schniewind has been appointed librarian and curator of prints of the Brooklyn Museum to succeed Miss Susan A. Hutchinson, whose resignation became effective October 1. Mrs. Grace Turner has been appointed assistant librarian and Miss Elizabeth Cameron has been appointed print assistant.

Mr. Schniewind has been a collector of prints and drawings all his life and was the owner of the Daumier Collection sold at Leipzig in 1933. He has built up a print library and done notable bibliographical work in the literature of prints. Mrs. Grace Turner, recently appointed assistant librarian of the Brooklyn Museum, was formerly reference librarian of the Museum from 1927 to 1934 and assistant in charge of the Wilbour Memorial Egyptological Library of the Museum from 1934 to 1935. Miss Elizabeth Cameron, recently appointed print assistant of the Brooklyn Museum, was formerly assistant to the print department of the Museum from 1930 to 1935.

HASKELL LEAVES
ART TO CHICAGO

CHICAGO.—Forty paintings, many of them by world-famous masters, were left to the Art Institute by Frederick T. Haskell of Chicago, who died in September. An equal number of works of art were left to the Remington Museum at Ogdensburg, New York. Mr. Haskell had long been identified with the Art Institute. In 1901 he was elected a Governing Member of the Institute and the same year became a Governing Life Member. Among the works willed to the Art Institute the following may be listed as indicating the character of this collection: "Portrait of a Lady" and "Mrs. Siddons," by Sir Thomas Lawrence; "Twickenham Church," by John Constable; "Mrs. Fitzherbert," by George Romney; "Portrait of Girl with Earrings," by J. B. Greuze; "The Courier," by Jean Francois Millet; "Silvery Landscape," by Corot and "Landscape," by Cazin; "Stream in Forest," by Hobbema; "Woody Landscape," by N. Diaz; "Woman Sewing," by Joseph Israels; "Rural Scene," by Gainsborough; "Scene in Venice," by Guardi and "Viscount Torrington," by Gilbert Stuart.

NEW ART COLLEGE
IS ESTABLISHED

PHILADELPHIA.—A Fine Arts College which will be unique among art educational institutions in this country has been established by the administration of Temple University, following official acceptance of a gift of the \$1,000,000 estate of Mr. and Mrs. George F. Tyler, which will house the new college.

The property, known as "Georgian Terrace," is situated in Elkins Park, in the suburban Philadelphia area. It was turned over to Temple University at the suggestion of Mrs. Tyler, who, for the last few years, has been a pupil of Boris Blai, well-known sculptor and member of the Temple University faculty.

The new department of Temple University, to be known as The Stella Elkins Tyler Fine Art College of Temple University, will be used as a co-educational school for the training of artists and art teachers. The college is an outgrowth of a group of students who have been working under Mr. Blai at the Oak Lane Country Day School of Temple University.

The course leading to the degree of Bachelor of Fine Arts will require four years. A fifth year will be necessary for those who wish to receive a certificate from the State of Pennsylvania permitting them to teach in any institution in the state. The various experiences in all media, will continue for a period of two years. During the remaining three years the student will be expected to devote a major part of his time to a more concentrated study of a medium selected by him, such as painting or sculpture.

In addition to Mr. Blai members of the new faculty include Franklin Watkins, painter; Earl Horter, etcher; Leo Ornstein, pianist and composer, and other well-known artists.

FOGG ACQUIRES
COPTIC FRIEZES

CAMBRIDGE.—There have recently come to the Fogg Museum two friezes of Coptic sculpture in stone that effectively supplement the textiles already given by Mr. Charles Bain Hoyt. One is of crude acanthus leaves, twenty-nine inches long and fourteen inches wide, and is in surprisingly perfect condition. This was purchased of Dikran K. Kelekian out of the Alpheus Hyatt Fund. The other is of hares, or small antelopes, set in vine scrolls, and is the gift of Mr. H. Kevorkian. It makes a striking comparison with his two fine friezes of wood, colored and carved with fish among lotus plants, now at the Museum on loan. Although from a period and culture less known and more primitive than that of Egypt's great dynasties, they have yet much to tell, both of their own origin and of the changes during the dark centuries.

Obituary

BENJAMIN D. MAGGS

Benjamin Dawson Maggs, who with his brother negotiated the sale of the Codex Sinaiticus to the British Museum, died in London on October 4 at the age of seventy-three. He was a leading figure in the London book world and was very influential in the sale of many world famous literary items. In addition to the Codex, the most outstanding of these transactions during recent years was the remarkable series of Napoleon letters dispersed at Sotheby's last year. Mr. Maggs was senior partner of the firm of Maggs Brothers.

GERARD VAN OEST

The well-known European publisher of art books, M. Gerard van Oest, died late in September while on a holiday in Burgundy. He commenced his career by specializing in books on Flemish art. Later, he opened branches of his firm in Brussels and Paris. Among the most notable of the beautifully illustrated volumes which he issued were works by leading authorities on English miniatures, French XVIIIth century art, Persian and Chinese art and the primitives.

Federal Art Project Is Outlined in Detail By Its Supervisors

The program of the Federal Art Project of the Works Progress Administration has been outlined by Holger Cahill, director of the project, in a conference with Mrs. Audrey McMahon and Mrs. Frances Pollak who will supervise the project in New York.

The scope of the Federal Art Project, which is part of the Works Progress Program, will be broader than that of any art project previously operating under government agencies. The project will draw ninety per cent of its personnel from local relief rolls. Its purpose is the employment of artists who through the circumstances of the past few years have found themselves on the relief lists. Where talent necessary to direct or carry on Art Projects is not available from relief lists, ten per cent of the personnel employed will be drawn from non-relief sources. The services of other personnel may be contributed through sponsors cooperating with the Federal Art Project.

The plan of the Federal Art Project calls for the employment of from 3,500 to 5,000 painters, sculptors, graphic artists, commercial artists, craftsmen and teachers of art, and others qualified by training or experience in the art field. All of the personnel will be drawn from offices designated by the United States Employment Service. Projects for artists engaged under the program will be set up in every section of the United States, but it is expected that more than half of the personnel will be concentrated in such centers as New York, Boston, Philadelphia, Chicago and Los Angeles.

The range of activities under the Federal Art Project will include mural painting, easel painting, sculpture, photography, graphic arts and applied arts and crafts, circulating art exhibitions, art teaching, making of charts and graphs, stage and costume design, a restoration department for the cleaning and reframing of pictures and a research project in art technique and materials.

Aside from the creative projects, one of the major objectives of the Federal Art Project will be a campaign to broaden national art consciousness through education and recreational art exhibition. This will be carried on, not through art teaching, but through circulation of small exhibitions to centers which do not usually get art exhibitions. An endeavor will be made to aid communities which have been underprivileged in the arts because of their distance from the great art centers.

The project for mural painters will include murals in fresco, oil tempera and photographic murals. The graphic art project will have a workshop for lithographers and etchers. The sculptors' project will contribute architectural sculpture, in relief and in the round or of individual sculptural pieces for public buildings; also decorative woodcarving, ceramic plaques and murals.

The photographers will not only execute murals but will record the progress of the various activities and compile a record of the W. P. A. Projects. The service of research workers in the arts and trained workers will be available for research projects in American art.

A service badly needed by public buildings is that of restoring and reframing old pictures. This division will also frame and hang new pictures painted by the easel project for buildings throughout the country.

In the research project, a bibliography of books on art and the technique of artists is being compiled.

The Federal Art Project will be directed from Washington. It will follow the five regional divisions of the country as established by executive order. The wages will be set in these regions by the executive order of May 20, 1935. The five regions will in turn be divided into smaller regions and the state district areas. These areas will be under the supervision of regional, state and district art supervisors whose duty it will be to organize and supervise art projects and to select artists to carry on these projects.

The consideration which will guide these supervisors in the setting up of Art Projects are the talents and abilities of the personnel referred to them by the United States Employment Service, the social value of the proposed projects and their suitability to the needs of the community.

The classification of artists as to talent and ability will be based on information furnished by them to the lo-



"CAFE OF BULL FIGHT FANS"

Included in the exhibition of Spanish and Moroccan subjects by this artist now on view at the Marie Sterner Galleries.

By EDGAR BOHLMAN

Sterner Galleries Hold Exhibition Of Bohlman's Art

The exhibition of paintings by Edgar Bohlman at the Marie Sterner Galleries coincides with the visit of several museum directors to town, with the result that several of the artist's best works have quickly gained the shelter of certain of our institutions.

The subtlety of his color, unusual sense of style and imaginative flair—all soundly based on a good training in architectural drawing—constitute a real talent among contemporary American artists. Mr. Bohlman has captured in these canvases the very best of the spirit of the theatre, enriched by sensitive reaction to the highly keyed life of North Africa. Whether it be the drama of the "Mass," the subtle harmonies of the Moroccan cafe scene, or the simple charm of the "Bride of Fez," the touch of an artist is always felt.

On view at the same time are twenty-one portrait studies by Dean Freeman, whose chief claim to fame is that he has only been painting a year. In addition to distinguished sitters, Mr. Freeman has a masterly attack on the problem of the portrait which enables him to be authoritative if not penetrating.

tor, Minneapolis Museum of Art; Reginald Poland, director, San Diego (Calif.) Museum; Austin Purves, Jr., art director, Cooper Union, New York; Edward W. Rannells, art department, University of Kentucky; Meyric Rogers, director, City Art Museum, St. Louis; L. Earle Rowe, director, Rhode Island School of Design; Charles H. Sawyer, director, Addison Gallery of American Art, Andover, Mass.; Walter H. Siple, director, Cincinnati Art Museum; Homer St. Gaudens, director, Carnegie Institute of Art, Pittsburgh; Francis Taylor, director, Worcester Art Museum, Worcester, Mass.; Gordon Washburn, director, Albright Art Gallery, Buffalo, New York; Robert N. S. Whitelaw, director, Gibbs Memorial Gallery, Charleston, S. C.; Frederick A. Whiting, director, American Federation of Arts, Washington, D. C.; Herbert E. Winlock, director, Metropolitan Museum of Art; Beatrice Winsor, director, The Newark (New Jersey) Museum; Joseph Winterbotham, Jr., chairman, Robert Hall Fleming Museum, Burlington, Vermont; Ellsworth Woodward, director, Isaac Delgado Museum of Art, New Orleans; Philip Youtz, director, Brooklyn Museum.

Artists and Designers: John Taylor Arms, Peggy Bacon, George Biddle, Ernest L. Blumenschein, Alexander Brook, Sonia Gordon Brown, Charles Burchfield, Harold Cash, Donald Deskey, George Pearce Ennis, Anne Goldthwaite, Stefan Hirsch, John A. Holabird, Ely Jacques Kahn, Bernard Karloff, Robert Laurent, William Lescase, Jonas Lie, Edward McCartan, Kenneth Hayes Miller, Elie Nadelman, Breanda Putnam, Ruth Reeves, Beardman Speicher, Edward J. Steichen, Alfred Steiglitz, Lorado Taft, Walter Dorwin Teague, Carl Walters, Franklin C. Watkins, Harry W. Watrous, Edward Weston, Grant Wood, Stanton McDonald Wright, William Zorach.

BOSTON DISPLAYS STIEGLITZ PHOTOS

BOSTON.—Several years ago Stieglitz presented to the Boston Museum of Fine Arts a group of his photographs, which are exhibited at frequent intervals, and are now on view in one of the small galleries of the Print Department. Without exception the photographs illustrate Stieglitz's artistic integrity, all of them being contact prints without retouching.

Two early photographs made in 1892 are straightforward views of old New York and Long Island City, yet somehow they manage to contain great emotional content. A series entitled "Song of the Sky" shows him as a superb technician, and "Chicken House" and "Hands" as a master of composition. The portraits of Georgia O'Keeffe are at the same time experiments in light and shade and telling character studies. A "Portrait of Dorothy T." executed before 1923 is a surprising piece of surrealism, while a print of birch trunks is an astonishing textural reproduction. The diversity of treatment and approach shown by the collection as a whole, should be of particular interest to professional and amateur photographers.

The photographs also serve as an introduction to a large photographic exhibition from the Royal Photographic Society of Great Britain to be held at the Museum in the special exhibition galleries from November 1 to November 20.



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OUT-OF-TOWN EXHIBITIONS

Addison Gallery of American Art
Andover, Massachusetts

To October 30—Retrospective exhibition of paintings, drawings and prints by Charles H. Woodbury.

Montclair Art Museum

Montclair, New Jersey

To October 27—Paintings by Daniel Garber and Edward W. Redfield; paintings by New Hope artists.

Smith College Museum of Art

Northampton, Massachusetts

To October 31—Special exhibition of two new acquisitions, a collage by Cesar Domela and a white marble torso by Gaston Lachaise.

To November 4—Exhibition of paintings and drawings by Oliver Larkin, Maitland de Gogorza, and Cyrus Stimson, Jr., of the Smith College Art Department.

Art Alliance

Philadelphia, Pennsylvania

To October 31—Exhibition of American designers of fashions and fabrics.

Pennsylvania Museum of Art

Philadelphia, Pennsylvania

To October 30—Exhibition of etchings by Charles Meryon and Anders Zorn.

To November 18—Exhibition of historical marine paintings, prints and ship models, chiefly American, from many notable collections.

To November 27—Modern oil paintings by Philadelphia artists: Landscapes.

The Rhode Island School of Design

Providence, Rhode Island

To November 3—Thirty-first annual fall exhibition of contemporary American paintings.

City Art Museum

St. Louis, Missouri

To October 30—Watercolors by Cleveland artists.

Seattle Art Museum

Seattle, Washington

To November 3—Twenty-first annual exhibition of Northwest artists; photographs of the Northwest by Leonid Fink and Hermann Ulrichs; drawings and prints by Thomas Handforth; commercial design by Cornish School students; new accessions and loans.

Springfield Museum of Fine Arts

Springfield, Massachusetts

To December 11—Contemporary arts exhibition.

United States National Museum

Washington, D. C.

To November 3—Exhibition of etchings by Ralph Fletcher Seymour.

Worcester Art Museum

Worcester, Massachusetts

To October 27—Exhibition of watercolors by Hans Ganz.

HONOLULU

Recent gifts to the permanent collection of the Honolulu Academy of Arts augment the holdings of several departments. To the Oriental collections there have been added two Japanese priest robes and a head from New Guinea. In the field of decorative arts the Museum has acquired a set of English silver coffee spoons and sugar nippers of the Queen Anne period and a Leeds glass punch bowl. John Webber's "View of Otapi Bay in Otaheite," signed and dated 1787, has been presented to the painting department.

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Far Eastern Section Of Boston Museum Gets Notable Objects

BOSTON.—In line with the increasingly significant position of Korea in the field of Far Eastern art, the Museum of Fine Arts in Boston has recently acquired two important objects which greatly enhance its collections. One is a Chinese lacquer dish retrieved from a Han sepulcher near Heijo, which comes to the Museum as a gift of Mr. S. Yamanaka; the other is a silver ewer from a Koryo grave in Kaijo (Songto), purchased by the Museum from the Helen and Alice Colburn Fund. Both acquisitions, which we illustrate in this issue of THE ART NEWS are discussed in the Museum's current *Bulletin* by Mr. Kojiro Tomita, curator of the department of Asiatic art, from whose interesting article we reprint excerpts below:

"In 108 B. C., the Chinese Emperor Wu Ti of the Han dynasty established four colonial provinces in a region embracing the present South Manchuria and North Korea. Of these four provinces, Lo-Lang (Rakuro) alone remained a Chinese dominion until A. D. 313, while the others were previously relinquished by the Chinese for one cause or another. In 1909 an archaeological commission headed by Professor T. Sekino determined the site of the administrative center of Lo-Lang Province to be a few miles south of the present city of Heijo. Since then sev-

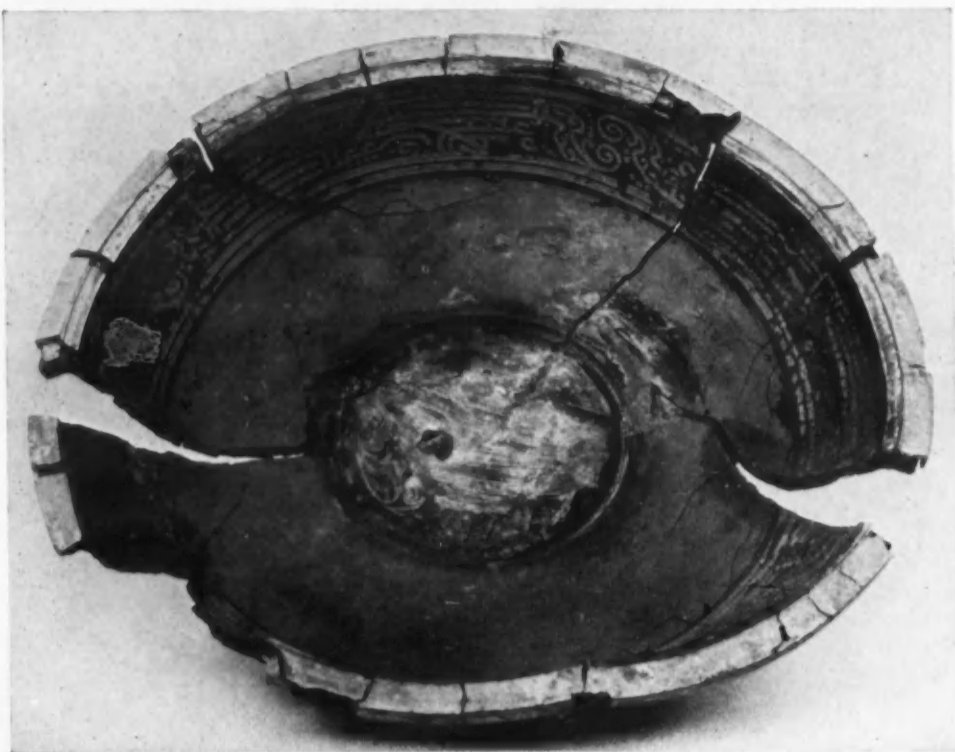
eral excavations have been conducted there by Japanese archaeologists who have recovered from the tombs objects of great historical interest as well as of intrinsic value. Among the finds may be counted numerous objects of bronze, jade, lacquer, and pottery, as well as jewelry and textiles, all principally of Chinese workmanship. But of particular interest in connection with the excavations was the first discovery of a

number of lacquered vessels of the Han period (206 B.C.-A.D. 221) bearing dates ranging from 85 B.C. to A.D. 71, accompanied by the names of the persons who participated in their manufacture. This discovery was especially significant, as it furnished concrete evidence of the high state of development of the lacquerer's craft in ancient China, a fact hitherto known only from literature. Not only did the finds con-

tribute fresh material to historians, but they opened a new field of inquiry for technicians. Although fundamentally the methods employed in the construction of the ware,—i.e., either building upon a wooden body or a stiffened hemp foundation,—are the same as those used throughout subsequent centuries, nevertheless the skillful execution of some of the designs, which are drawn with vigor and freedom, could

not easily be achieved by modern lacquerers with tools available today.

"The large lacquer dish illustrated herewith is a dated specimen of Chinese workmanship from Lo-Lang, generously presented to the Museum by Mr. S. Yamanaka. Though much damaged, the dish still retains its original shape. It is round, having sloping sides and a flat bottom with a circular depression in the center which projects correspondingly on the outer bottom to form the base of the dish. The whole is constructed by the 'dry lacquer process,' whereby the foundation of an object is prepared with coarse hempen cloth stiffened roughly into shape by lacquer; upon it is built the complete form of the desired thickness by applying layers of a composition of lacquer and earthy substance. The body thus constructed is then finished with coats of black lacquer which become the ground for decoration. The lacquer dish under discussion is fitted with a wide, sharp-cornered, gilt-bronze rim which is now entirely oxidized. Red is the predominant color of the interior, for the wide border decoration just below the rim, the medallion in the depressed circular panel on the bottom, as well as the space between the two areas are all painted with cinnabar lacquer. The black background which is visible has become so discolored as to appear of yellowish hue. The border decoration is an abstract combination of straight lines, spirals, and dots which may be called degenerated 'cloud scrolls.' Although the central panel has lost much of its lacquer coating and with it the design, a reconstruction of the decoration is possible. The pattern originally consisted of three conventionalized 'bears' each placed within a circle formed with 'cloud-scrolls,' and the whole enclosed with



LACQUER DISH
CHINESE, 4 A.D.

Recently presented
to the Museum of
Fine Arts, Boston,
by
Mr. S. Yamanaka.

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an ornamental ring engraved and colored. This identification was made possible by comparing the fragmentary design remaining on our dish with a tray dated A. D. 8 in the Government-General Museum in Keijo. . . . The exterior of our dish is black, now greatly discolored, and its sides are decorated with a wide band of 'cloud-scrolls' similar to the one inside. On the outer edge, close to the metal rim, there are inscribed sixty-two Chinese characters written in the *li* style of the Han dynasty. Because this long inscription is engraved in needle-point fineness upon a dark surface, a photographic reproduction is practically impossible. Accordingly, a manuscript copy is reproduced herewith. As will be noted, the first character is partly broken away; yet from other existing specimens of contemporary lacquer, it can be identified as 'Yüan.' The inscription may be translated as follows:

"In the fourth year of Yüan Shih, the Western Government Works at Shu Chün made for the Imperial use this rice dish, lacquered, engraved, and painted upon a hempen cloth ground, with a gilt metal rim. Its capacity is one *shêng*. Made by Kung, the lacquerer; Chou, the finishing lacquerer; Wei, the gilder of the bronze rim; Fu, the painter; Fêng, the engraver; P'ing, the finisher; Tsung, the foreman. Supervised by Chang, the Superintendent of the Works; Liang, the Chief Deputy; Fêng, the Deputy; Lung, the Assistant; and Hsiang, the Clerk."

"The 'fourth year of Yüan Shih' corresponds to A. D. 4 and 'Shu Chün' is part of the present Szechuan. As the 'Western Government Works' was located in Chêng-tu, it is clear that this object, though found on Korean soil, came originally from the western part of China proper. The other inscribed lacquers found in Korea and Mongolia all indicate Szechuan as a source of supply. Thus the products of that province made for the Imperial Household of China were carried thousands of miles, through official channels, which is not only to the credit of the workmen, but also indicative of the far-reaching power of the Han rulers. In enumerating the officials and actual workers concerned with the making of the dish, only given names are recorded; the omission of surnames being a mark of respect to the Emperor for whose use the object was originally intended. Such an inscription as this, giving the date of manufacture and the names of the workers concerned—in one case at least the name of the maker of the hempen cloth foundation is mentioned as well—does not occur in lacquer wares of the later periods. The fact that the names of even mere artisans are inscribed on an article made for the sovereign indicates that in those days the efforts of humble workmen received individual recognition. It is regrettable that the exact tomb from which this dish was recovered is unknown. Probably it is one of those objects which were brought out by unauthorized persons during the mad rush of 1924 for 'valuable finds' in the vicinity of Heijo and which reposed in a private collection for some years."

"The condition of the dish is deplorable, but if one were to witness the excavation of the Lo-Lang tombs where burial objects are being reclaimed among fallen bricks and other debris admixed with thick, wet clay, he would marvel that the dish still retains its shape and that the inscription is intact. It is a valuable document for the history of the lacquerer's art, not of China alone, but of Korea and Japan as well."

Turning to a discussion of the Korean silver ewer, Mr. Tomita continues:

"Direct Chinese control over Northern Korea terminated in A. D. 313. In 668 a unification of existing states was achieved by the Silla (Shiragi) king. Silla was a vassal state of the China of the T'ang dynasty (618-907). The art of the Silla period was, therefore, largely a reflection of T'ang culture. But in 935 the Silla regime came to an end, having been overthrown by the King of Koryo (Korai). The Koryo dynasty was not entirely free from international disturbances and from foreign invasions, the latter seriously affecting Korean civilization. However, it enjoyed comparatively long periods of peace until its fall in 1392, and accordingly art flourished within its borders. In its early stages the art of Koryo was an extension of the tastes of the Silla. This was followed by an importation of the Chinese culture of the Sung dynasty (960-1279) and later by that of the Yüan (1280-1368) of Mongolian origin. Further, at intervals Koryo was subjected to the pressure of the Tar-



SILVER EWER KOREAN, CIRCA ELEVENTH CENTURY
Recently purchased by the Museum of Fine Arts, Boston, from the Helen and Alice Colburn Fund.

tars from the North. The people of Koryo, however, were able to resist the wholesale onslaught of foreign influence in thought and culture. During this epoch, although strongly imbued with continental tastes, the native artists and craftsmen developed an art which is unmistakably Korean. The well-known Korai (Koryo) pottery amply sustains this contention. In metalwork and in lacquer-work the Koreans had a style of their own, and the silver ewer which the Museum has purchased from the Helen and Alice Colburn Fund belongs in this category.

"The ewer is accompanied by a deep basin into which it is set. . . . The general shape of the body is that of a deep bowl with scalloped, straight sides, but it is rounded at the bottom and rests on a high base. From its squarish shoulders rises a short neck tapering until it becomes a narrow cylinder, also scalloped. The cover is cylindrical, its outline being a continuation of the neck, and it is surmounted by elaborate conventionalized lotus blossoms arranged in three tiers. The finial of the cover is a phoenix which stands proudly upon the lotus pedestal. The bird holds in its beak a slender object resembling a worm, but which probably is the stem of a broken spray. The spout affixed to the shoulder represents a bamboo sprout, with tender roots, from which issues a bundle of slender bamboo stems; at its tip is a tiny removable lid. The handle on the side is fashioned to resemble five bamboo stalks. To this handle the cover is hooked by means of a loop, again in the form of a bent bamboo. The basin, like the body of the ewer, has scalloped, straight sides which terminate in a lobed rim, reinforced. The lower part of the bowl is rounded, resting on a high flaring base with a scalloped edge. Ewer and basin alike are embellished with delicate engravings. Upon each vertical lobe are incised delicate floral sprays while at various termini of contour-lines, for instance along the edges, the shoulder and hip boundaries, are engraved borders of floral and leaf designs. On the ewer, in addition, there appear meander borders near the edges where the body and the cover meet. The markings of the petals of the lotus flowers and of the skins of the bamboo sprout are also produced by incising. The ewer and the basin are wrought of silver, but the phoenix with the lotus mounts, the spout, and the handle are gilt, as are

the engraved border decorations and the floral sprays on the lobed sides. In the latter case, the application of the gold is free and irregular. The gilding as well as some of the delicate designs were not visible until the incrustations were removed from the object and its surface carefully cleaned by electrolytic treatment in the Museum by its expert. . . . On one side of the ewer and of the basin there are evidences of damage—holes, cracks, broken edges. The larger portion of the saucer-like piece directly under the phoenix is missing."

"Although its exact provenance is not known, we can be certain that the ewer came from one of the tombs around Kaijo (Songto), where there exist many ruined tombs of the Koryo kings and nobles. Probably some thirty years ago, when these graves were being searched for pottery, our ewer was discovered. In any case, it has been in the hands of a private collector for some time."

"Undoubtedly the ewer belongs to the early half of the Koryo dynasty, perhaps to about the XIth century. In elegance and in delicacy it suggests the taste of the China of the T'ang dynasty, which was inherited by the Koryo through the Silla. Then, too, the scalloped sides and the thin walls are reminiscent of the silver work of the T'ang period. Nevertheless, its general conception is such that it is difficult to find a counterpart among Chinese examples. Nor do existing specimens of the Sung art of China supply any indication that the ewer was inspired by that source. On the other hand, among ceramic wares of the Koryo period we are confronted with ewers not unlike our silver one. There are found in Koryo tombs varied articles, pottery or otherwise, of types which are not duplicated in China. The Koreans of the Koryo dynasty had ideals and customs of their own which are naturally reflected in their art. As in the case of the ceramic craft, the Koreans first learned the technique of the silversmith from China. But they developed it in accordance with their needs and with the degree of their aesthetic capacity. The refinement of feeling and the excellent technique of the ewer—it is one of the most elaborate examples of silverwork of the Koryo period known—are the evidences of a very high attainment in the working of precious metals."

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COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIESKAUFMAN FURNITURE
AND DECORATIONS

Now on Exhibition
Sale, October 25, 26

Colonial and later American furniture and decorative objects of New England and Pennsylvania origin ranging from the turn of the XVIIIth to the early XIXth century and early American silver, including examples of the work of Paul Revere, Sr. and Jr., and William Cowell, are represented in the second part of the collection formed by Hyman Kaufman of Boston. This will be dispersed at the American Anderson Galleries the afternoons of October 25 and 26, following exhibition commencing today. The sale also includes a number of pieces of furniture and household objects once owned by Henry Wadsworth Longfellow.

New England XVIIIth century furniture of the so-called block-front variety is exemplified by two fine examples, one a Goddard carved mahogany secretary and the other a writing desk with claw and ball feet. Another outstanding item is a fine Chippendale carved mahogany claw and ball foot side chair made in Philadelphia in the XVIIIth century, identical with one of the notable pieces in the Reifsnnyder collection and with another chair illustrated in Luke Vincent Lockwood's *Colonial Furniture in America*. A mahogany and bird's-eye maple sideboard bearing the characteristic features of the workmanship of James Seymour of Boston and a pair of mahogany Pembroke tables attributed to John Townsend of Newport, R. I., are choice examples of late XVIIIth century Hepplewhite inlaid furniture. Undoubtedly the work of Samuel McIntire is a Sheraton carved and gilded overmantel mirror of about 1805 identical with one now in the Essex Institute, Salem, Mass. A gracefully carved mahogany couch covered in rose damask is attributed to the same craftsman. Several mahogany and walnut pieces are of Pennsylvania origin, as is a rugged XVIIIth century "kas," or standing cupboard, in paneled oak retaining its old patina. Another interesting item is a New England Sheraton reeded four-post tester bedstead in mahogany-finished maple.

A notable piece among the early American silver is a graceful three-legged bowl with flaring rim made by William Cowell (1682-1736) of Boston. Paul Revere, Sr., is represented by two silver rat-tail spoons engraved with initials "E B M," and his son by a tablespoon with foliage motive on the reverse of the bowl. An engraved coffee pot by Eoff and Howell of Philadelphia, about 1820, and a number of mugs, candlesticks, and examples of early American flatware and other articles by Jacob Hurd, Stephen Emery and other silversmiths are also included.

Several pieces of furniture and household objects once owned by Henry Wadsworth Longfellow include an unusual painted Windsor writing armchair, two mahogany bedside tables, a chest of drawers with shaving mirror, and seven Windsor side chairs. Other interesting association items are a silver mounted dress sword and a number of articles of furniture originally owned by Joseph Gerrish of Kittery Point, Me., an officer who is said to have served under Washington in the Revolutionary Army. Early American and English glass and Staffordshire, Liverpool and Sunderland china are also included in the sale.

VICKERY, MILLER
ET AL. BOOKS

Now on Exhibition
Sale, October 23, 24

The general library of the late Appellate Judge Willis Vickery of Cleveland, Ohio, together with first editions and autographs comprising the final portion of the collection of the late Jahu Dewitt Miller of Washington, D. C., will



MAHOGANY BLOCK FRONT WRITING DESK
NEW ENGLAND, XVIII CENTURY
Included in the Kaufman collection of early American furniture to be sold at the American-Anderson Galleries on the afternoons of October 25 and 26.

go on exhibition today at the American-Anderson Galleries, prior to dispersal at public sale the afternoons of October 23 and 24. The catalog also includes items from the collection of Miss Ida Cushman of Philadelphia, Pa., and other properties.

Among the Vickery books is an extensive collection of editions of Shakespeare's works and of books about Shakespeare and his time. Also included is a collection of publications issued by the Rowfant Club of Cleveland, Ohio, many of these volumes being in fine bindings. In the original marbled boards is an immaculate copy of that scarce collector's item, Kipling's *On Dry-Cow Fishing as a Fine Art*, designed by Bruce Rogers and published by the Rowfant Club in 1926 in an edition of 176 copies. The Vickery library also includes a number of fine first and limited editions, illustrated books, standard sets, books about books, and English and American biographies.

The second session, comprising the Miller, Cushman, and other properties, includes a considerable assortment of first editions and autographs, outstanding among the former being a superb copy of Clemens' *Adventures of Huckleberry Finn*, New York, 1885, Overton Johnson and William Winter's *Route Across the Rocky Mountains*, printed at Lafayette, Ind., in 1846, is one of the few known copies of this account of an overland journey. Stowe's *Uncle Tom's Cabin*, Cambridge, 1892, the first edition with illustrations by E. W. Kemble, is a fine association copy inscribed by the author, containing an original pen-and-ink drawing by the artist.

Other first editions in the second session are Cooper's *The Pathfinder*, 2 vols., Philadelphia, 1840; Darwin's *On the Origin of Species*, London, 1859; Boswell's *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D.*, London, 1785, a tall copy entirely uncut; Locke's *An Essay concerning Humane Understanding*, London, 1690; and works by Burroughs, Cable, Dickens, Field, Hawthorne, Riley and other writers. Autographs include a variety of interesting literary and historical letters and examples by noted artists, actors and actresses.

PLAZA ART GALLERIES

WILSON ET AL.
PRINTS AND BOOKS

On Exhibition, October 20
Sale, October 23, 24

The Plaza Art Galleries will sell at auction on the evenings of October 23 and 24, Currier & Ives lithographs and rare books, the collection of the late Charles D. Wilson, Esq., of Southampton, L. I., with additions from other well-known collectors. In spite of the scarcity of American historical books and prints, this collection has an abundance of fine examples in this field.

Among the books are the original documents from the U. S. Frigate *Java*,

dated 1800-1814, consisting of the original muster roll, including the name of Captain Perry. There are also many interesting Washington items as well as biographies of prominent early American men.

The collection of Currier & Ives and other American lithographs is of outstanding quality, and also includes many prints of great decorative appeal. A rare contemporary portrait of George Washington engraved by Tiebout after Gilbert Stuart is a feature of this group. Some charming clipper ship subjects and a series of interesting early views of American cities will also appeal. One of the rarest of the individual prints is "Landscape—Fruit and Flowers," with a view of the Hudson River in the background. Only two other impressions are known of this plate.

Completing the catalog are numerous other prints and books which will be of interest to all lovers of American historical items. The exhibition will commence on Sunday, October 20.

EASTERN ART
FURNITURE AND
DECORATIONS

On Exhibition, October 20
Sale, October 24, 25

A collection of Near and Far Eastern art, to be sold by order of a private owner, will go on exhibition at the Plaza Art Galleries on Sunday, October 20, prior to sale on October 25 at 2 P. M. Antique Roman glass, Persian, Hispano-Moresque, and Rhodian pottery, as well as Japanese and Chinese ceramics, are included in the dispersal. Among the finest of the individual pieces are an antique Roman brown glass bottle, partly covered with iridescence; a Rakka pottery amphora of the XVIth-XVIIth century and a Hispano-Moresque plate of the XVIIth century with coppery luster and bird decoration.

Other interesting specimens include numerous Persian XVIth and XVIIth century vases, plates, bowls and ewers; a Kyoto ware Japanese pottery tea jar, circa 1700; many pieces of the K'ang Hsi, Ch'ien Lung and Tao Kuan periods and numerous Japanese and Chinese prints and paintings.

The Plaza Art Galleries will also have on view the week of October 20 home furnishings and decorations, sold to liquidate various estates and consignments. Included are many period pieces by French, English, American, Italian and Spanish cabinet makers, as well as fine reproductions. Oil paintings, silver and Oriental rugs will also be offered. This sale will be held on Thursday afternoon, October 24, at 2 P. M.

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New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

October 23, 24—The general library of the late Appellate Judge Willis Vickery of Cleveland, and items comprising the final portion of the collection of the late Jahu Dewitt Miller of Washington, D. C., with additions from other sources. Now on exhibition.

October 25, 26—Colonial and later American furniture and decorations and early American silver, Part II of the collection of Hyman Kaufman of Boston, with additions. Now on exhibition.

Morgenthau Galleries
1 West 47th Street

October 24—Miscellaneous art sale of glass, china, bronze, pewter, textiles, lacquer, small pieces of furniture and ornaments from a private collection, sold to close an estate. On exhibition, October 21-23.

Plaza Art Galleries, Inc.
9 East 59th Street

October 23, 24—Currier and Ives lithographs and rare books, the collection of the late Charles D. Wilson of Southampton, Long Island, with additions. On exhibition, October 20.

October 24 (afternoon)—Furnishings and decorations from various estates and consignors. On exhibition, October 20.

October 25—Collection of Near and Far Eastern art, mainly pottery, porcelains, prints and paintings. On exhibition, October 20.

Rains Galleries
12 East 49th Street

October 24, 25—English and French furniture, Georgian silver, Sheffield plate, Chinese porcelains, bric-a-brac and oil paintings, from the estate of the late Paul C. Oscanyan. On exhibition, October 20.

FOREIGN AUCTION CALENDAR

LONDON
Sotheby's

October 24—Old English silver.

October 25—Persian and Turkish ceramics and other antiquities.

November 13, 14—Old English silver spoons.

AMSTERDAM
Van Waay-Graupe

November 5, 6—The painting collection of L. van der Bergh.

GENEVA
W. S. Kundig

November 30—English and French embroideries.



PAIR OF ICONS BY FABERGÉ, COURT JEWELER OF THE ROMANOFFS

These remarkable specimens have recently been added to the collection of the Hammer Galleries, where they are on exhibition together with other interesting Russian art treasures.

RAINS GALLERIES

OSCANYAN FURNITURE AND DECORATIONS

On Exhibition, October 20
Sale, October 24, 25

Fine examples of both English and French furniture, Georgian silver and Sheffield plate, together with Chinese porcelains, bric-a-brac and oil paintings, from the estate of the late Paul C. Oscanyan will go on exhibition at the Rains Galleries tomorrow. Dispersal of the collection will take place on the afternoons of October 24 and 25.

The furniture includes representations of the Queen Anne, Georgian, Sheraton, Heppelwhite and Adam styles in a variety of forms. An outstanding piece is a Queen Anne double dome secretary bookcase. There are

RECENT AUCTION PRICES

BRILL ET AL. FURNISHINGS

American-Anderson Galleries.—A total of \$18,615 was realized by the dispersal on October 12 of fine furnishings from the collections of Maurice Brill of New York and the late Governor Franklin Murphy of New Jersey, together with properties from other consignors. The highest single price was brought by an Indo-Persian carpet for which W. H. Woods paid \$1,025. The same buyer gave \$600 for a Kirman millefleurs carpet.

MOORE TEXTILES

American-Anderson Galleries.—The sale of Chinese textiles, the collection of William G. Moore of New York and Peiping, China, held on October 11, brought a total of \$5,963.

a number of tables, chairs, desks and sideboards, as well as Georgian carved and gilded mirrors and Sheraton banjo barometers.

The silver dates mainly from the reigns of Charles II, Queen Anne and

the Georges and many of the pieces are from the hands of famous silversmiths of these periods, such as Crump, Hennell, Coker, Paul Storr and the Batemans. Items of special interest in the silver are a William & Mary porringer and cover by John Stocker, London, 1700; pair of George II sauce boats by J. Smith, London, 1736; set of three George II plain castors, by Samuel Wood, London, 1742; a George III jug on stand by William Fountain, London, 1804, and a four-piece tea set by Benjamin Smith and R. and S. Hennell, London, 1807. Georgian Sheffield plate appears in the form of tureens, wine coolers, platters and candelabra.

An interesting group of Chinese porcelains include choice pieces of the Ch'ien Lung, K'ang Hsi and Tao Kuang Dynasty. Oil paintings include examples of Jacques, Daubigny, Rousseau, Portielji and others, while selections of bric-a-brac, wall decorations and rugs contribute their part to the exhibition, which will be open to the public until the dates of dispersal.

Hammer Galleries Display Collection Of Fabergé's Work

Opening the season at the Hammer Galleries is an exhibition of royal treasures from Russia in the days of the Czars. A feature of the display is the pair of icons by Fabergé, illustrated above, which were recently brought to this country and added to the Hammer collection.

Formerly in the possession of the last tragic Empress of Russia, Alexandra Feodorovna, consort of Nicolai II, the icons' historical association is, however, secondary to their importance as examples of the craftsmanship of the court jeweler of the Romanoffs. Although the figures are brilliantly executed and exquisite in color, it is the mountings that have the greatest value and interest. The underlying design, along the borders, is preeminently Byzantine and is developed in matt enamel. The color scheme—clear, soft tones of henna, green and a blue which is repeated in the haloes—is characteristic of the taste of the maker. The design is gracefully outlined in pearls in such a way as to suggest a flower and leaf tracery. Tiny pearls are also used around the edge of the halo.

At each corner of the frame is a raised decoration employing a variation of the pineapple motif, connected by an outer rim of scrolled and chased silver, the surface of which is frosted so that it is in perfect harmony with the effect of the enamel. The entire design is given a distinct Russian feeling by the use of semi-precious stones from the Ural Mountains—sapphire, topaz and garnet in shade.

On the mounting is the artist's full name, Karl Gustavovich Fabergé, beneath the double crested eagle of Royal Appointment, as well as the number "88" denoting a high grade of Russian silver. Backed with rich green velvet, the icons are in their original oak box lined with silk and velvet.

In addition to these pieces, the Hammer Galleries also has the largest collection of Fabergé's pieces in America, expressing in every variation the art of this goldsmith who has been called "the modern Cellini." His masterpieces were the Imperial Easter eggs presented by the Czar to his mother and to the Czarina. Of cunning and intricate workmanship, set with hundreds of precious gems and finished with transparent enamel in many hues, these bibelots are unique in their rare craftsmanship and in their sumptuous combinations of gold and precious stones.

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Calendar of Exhibitions in New York

ACA Gallery, 52 West 8th Street—Watercolors by Hy Cohen, to October 26.

Arthur Ackermann & Son, 50 East 57th Street—Old English painted glass pictures, to October 31.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

Arden Galleries, 460 Park Avenue—Special exhibition of sculpture in interiors by Allen Clark, Paul Manship, Edward McCartan, Albert Stewart and Wheeler Williams, to November 10.

Argent Galleries, 42 West 57th Street—Paintings by Celine Backeland; pencil drawings by R. Rose Kappel; work by new members of the N. A. W. P. & S., October 21-November 2.

Art Mart, 505 Eighth Avenue—Oils, watercolors, lithographs and etchings by contemporary artists.

Art Students' League, 215 West 57th Street—Work by one hundred and fifty members of the League, to November 2.

AWA Gallery, 353 West 57th Street—Reproductions of French paintings of the XIXth and XXth centuries, by courtesy of Raymond & Raymond, through October.

Isabella Barclay, Inc., 126 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Beekman Towers, 4 Mitchell Place—Paintings by J. Paddock.

Brooklyn Museum, Eastern Parkway—Loan exhibition of Spanish art; exhibition of oil paintings by living artists, to October 21; lithographs by Pennell, to November 1.

Florence Cane School of Art, 1270 Sixth Avenue—Lithographic works by Emilio Amoro, to November 9.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Columbia University, Avery Library—Rare architectural books of the XVIIth, XVIIIth and XIXth centuries, published in northern Europe, to October 25.

Contemporary Arts, 41 West 54th Street—Exhibition of summer work by the group and guest artists, to October 26.

Decorators Club Gallery, 745 Fifth Avenue—Third annual mural show, to October 23.

Delphic Studios, 724 Fifth Avenue—Exhibition of Mexican art.

A. S. Drey, 650 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Claude Monet, October 21-November 9.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Portraits of dogs and horses, in oil and pastel, by J. Duncan MacGregor, Jr., October 21-November 9; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, to December 28.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 61 East 57th Street—Memorial exhibition of work of Oliver Herford.

Fifteen Gallery, 37 West 57th Street—Group show of painting and sculpture, October 21-November 9.

Carl Fischer Art Gallery, 61 East 57th Street—English and Continental paintings and drawings, old and modern.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Frederic Frazier, Inc., 9 East 57th Street—Paintings by old masters.

Gallery of American Indian Art, 120 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern, opening October 21.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Guild Art Gallery, 37 West 57th Street—Group show of contemporary American art.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show; group of etchings by Alfred Hutty, watercolors and graphics by Saul Raskin, to October 30; the work of Fellow Students of the Tiffany Foundation (summer season 1935), October 22-26.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American artists.

Hammer Galleries, Inc., 682 Fifth Avenue—Exhibition of a group of works by the celebrated Russian court jeweler, Fabergé.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Exhibition of watercolors of English gardens by leading British artists.

Marie Harriman Gallery, 61 East 57th Street—French and American art in oil, watercolor and gouache.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Koppel Galleries, 16 East 57th Street—Lithographs of the prize ring by George Bellows.

Kleemann Galleries, 38 East 57th Street—Paintings by Albert Pinkham Ryder, to November 2; specially selected prints by Childe Hassam.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French impressionists; fine prints of two centuries.

Kraushaar Galleries, 650 Fifth Avenue—Watercolors by Charles Prendergast, to November 2.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Galleries, 602 Madison Avenue—Paintings and drawings by Juan Gris; watercolors, drawings and prints by Marcel Vertes, to November 5.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—New paintings by F. C. Frieseke, to October 28; paintings by Americans.

Pierre Matisse Gallery, 51 East 57th Street—Old Peru—Textiles, Pottery, Sculptures, October 22-November 16.

Guy E. Mayer Gallery, 578 Madison Avenue—Etchings and dry points by Blampied and a special exhibit of antique Chinese snuff bottles, to October 26.

McDonald Galleries, 665 Fifth Avenue—Etchings and engravings, old and modern, artists' drawings.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian acquisitions, 1933-34.

Michaelian Galleries, 515 Madison Avenue—XVIIIth, XVIIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Midtown Gallery, 605 Madison Avenue—Paintings by Martha Simpson, to October 31; recent work by members of the group, to October 22.

Milch Galleries, 108 West 57th Street—A selected group of paintings by Childe Hassam, to October 26.

Montross Gallery, 785 Fifth Avenue—Watercolors by Mary Tyson, to October 26.

Roland Moore, Inc., 150 East 54th Street—Rare Chinese art.

Morton Galleries, 130 West 57th Street—Paintings of the South by Bertha Herbert Potter, to October 26.

Museum of Modern Art, 11 West 53rd Street—Paintings by Fernand Leger, modern bookbindings by Professor Ignatz Wiemeier and exhibit showing contemporary architecture in California, through October 24.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc., (New Art Circle), 500 Madison Avenue—Living art, ancient and modern.

New School for Social Research, 12th St.—Sculptural and architectural sketches and designs for public projects.

New York Public Library, Central Bldg.—Special exhibition of etchings and lithographs by Walt Kuhn; exhibition of modern color prints; recent additions to the print collection.

Newark Museum, N. J.—Memorial exhibition of work by "Pop" Hart, to December 5; flower and insect engravings by Robert Havell; European decorative arts from the museum collection.

Arthur U. Newton Galleries, 11 East 57th Street—Work by Alejandro de Canedo.

Dorothy Paris Gallery, 56 West 53rd Street—Group show of contemporary American art, to November 2.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 29 East 60th Street—Paintings by French and American artists.

Pedac, 30 Rockefeller Plaza—Fall exhibition.

Pen and Brush Club, 16 East 10th Street—Paintings by Hildegard Hamilton, to October 30.

Raymond and Raymond, 40 East 49th Street—Special exhibition of facsimiles of rare portfolio watercolors and drawings, to October 31.

Rehn Galleries, 683 Fifth Avenue—Recent watercolors by Burchfield; oils and watercolors by Pougialis.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rockefeller Plaza Mezzanine Gallery—Work by one hundred and fifty American photographers.

Roerich Museum, 310 Riverside Drive—Oils, watercolors and prints by ninety contemporaries, depicting docks, bridges and waterways of New York.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Exhibition of prints and drawings, to November 1.

Schaffer Galleries, 36 West 50th Street—Special exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 135 East 60th Street—Paintings by fifty outstanding Americans.

Marie Sterner, 9 East 57th Street—Paintings of Spain and Morocco by Edgar Bohlman; portraits by Dean Freeman, to October 26.

Symons, Inc., 720 Fifth Avenue—Antique furniture and objects of art.

Ton Ying Galleries, 5 East 57th Street—Chinese art.

Uptown Gallery, 249 West End Avenue—Paintings by the group, to November 7.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group: Part II.

Vernay Galleries, 19 East 54th Street—Special autumn exhibition of a recently completed collection of XVIIIth and XIXth century English furniture, porcelain, silver, needlework, paneled rooms.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Selected prints and drawings by American artists, to October 31.

Whitney Museum, 10 West 8th Street—Fifth anniversary exhibition of selections from the permanent collection, to November 8.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Howard Young Galleries, 677 Fifth Avenue—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Antique Chinese painting, sculpture and jades.

Exhibition of Paintings by
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As in the past, the Supplement will contain interesting articles on Painting, Sculpture, Furniture, Silver, Ceramics, Textiles, and trends in decoration, both period and modern; profusely illustrated and written by leading authorities in each field.

Because of the high editorial quality of these annual Supplements and because of the tremendous circulation of the Sunday American, art dealers have found them to be valuable mediums for their advertising messages. Reservations for advertising space in the 1935 Supplement should be made early to insure preferred position.

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